



Provincial Newsletter

B.C. REGISTERED MUSIC TEACHERS' ASSOCIATION

South Fraser Branch says farewell to Carol Shinkewski, Honorary Life Member of BCRMTA.



On June 21, 2006 the South Fraser Branch said a fond farewell to Carol Shinkewski, as she retires from teaching and moves to her new home in Saskatoon, Saskatchewan. Carol is returning to her "roots" - she and her husband were high school sweethearts in Canora, Saskatchewan, and still have many friends and relatives living there.

South Fraser Past President, **Esther Neufeld**, led a wonderful tribute to Carol and all that she has done for our Branch and our organization. Esther began *"When I heard that Carol was leaving our beautiful province and our wonderful branch because she would rather be in Saskatchewan, my first thought was -- what will we do without her?!"* Yes, indeed, Carol's record speaks for itself. The archivist for South Fraser, **Marlene Hagan**, volunteered to research old minutes and provided Esther with a long list of Carol's many activities and achievements over the past 30 years.

Carol joined the Surrey Branch (as South Fraser was then known) in September 1976 after attending

the June 1976 luncheon as a guest. By January of 1977, she had volunteered to be on the phoning committee - a job she felt she could handle because she was soon to have her third child and would definitely be a stay-at-home Mom for a while. By March, Carol was the Recitals Convenor and began hosting meetings in her home. The following November she organized a workshop for the branch and from that point on, her work for the branch included Secretary, Provincial Council Delegate, and Surrey Arts Council rep as well as Branch President from 1988 to 1990 and then again from 1992 to 1996.

In 1991, Carol began her association with the South Fraser Branch Festival and under her leadership a shift in philosophy was initiated, making it more encouraging to students by adopting the gold/silver/bronze certificates. She served as Convenor for many festivals and right up to her retirement was responsible for the huge task of preparing the piano schedule for the festival. Her husband always knew when it was

Continued on page 42

BIG THINGS

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Founded in 1910, Augustana became the newest campus and faculty of the University of Alberta on July 1, 2004. Located in Camrose, Alberta, Canada, 90 kilometers southeast of Edmonton, the Augustana Faculty offers the opportunity of a memorable life-changing education through small class sizes, personal attention from professors, a challenging, innovative curriculum founded on the liberal arts and sciences, experimental learning in wilderness and international environments, and a range of campus-life programs. In this academic community, students are more than narrow specialists, spectators or strangers.

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ADVANCED PLACEMENT – The degree programs provide advanced placement in music theory to those with the requisite skills.

AUDITIONS – Auditions for Bachelor of Music applicants slated for Monday, April 30, 2007. Interviews for Bachelor of Arts (music major) applicants occur from January until May 1st.



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Please send any changes of address to the registrar: registrar@bcrmta.bc.ca

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the
President's
message

It is amazing how fast the teaching year flies by, and here we are again, in “summer mode”. We are moving from June, the month of celebrating our student’s musical achievements, to September when we help them establish goals and positive musical learning experiences for the coming term. In between, I hope there will be a little break for some rest and relaxation for all of you.

To help “energize” you for the coming year, the BCRMTA executive is presenting “Special Edition” on September 30th in Langley. We are delighted with the “Early Bird Registration” response and are looking forward to an inspiring day of workshops, with the added bonus of the enjoyment of meeting with fellow teachers from throughout B.C. over lunch and at the banquet. No one will want to miss hearing the nine young pianists in the B.C. Piano Competition. What an inspiring way to begin the year.

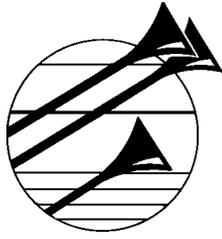
We hope that many of you are planning to attend 2007 Collaborative Conference in Toronto coming

up this March. This is the first time CFMTA and MTNA (the American Music Teachers Association) are holding a joint convention and it promises to be very motivating- the biggest music teachers event in Canada!

I took some time to read the branch reports submitted at the April meeting. It is an amazing revelation to see how much work all of you do in your branches and communities. Often the students feel that they have to do all the work, and do not realize that their teacher is working just as diligently (note-by-note, every beat of the way) as well as working hard to give them musical opportunities through branch and local activities. In addition, we are there in supporting and encouraging our students to achieve their best musical effort, always making the journey one of enjoyment.

I am very proud to be associated with such a group of motivating teachers. Have a restful summer as we look forward to another “musically enriching” term.





Special Edition 2006

If you have attended any of the Provincial Conventions in the past 10 years, you know you are going to have an inspiring, educational and entertaining experience with your musical colleagues from throughout the province.

If you have never attended a Provincial Convention, you can't miss out again!

Your Provincial Executive is very proud to offer SPECIAL EDITION 2006 in Langley. We have a SUPER SATURDAY packed with "Special edition musical treats". Be sure to mark September 30th on your calendar!

Allen Reiser

One of Calgary's top teachers, Allen's presentation style is very entertaining. During "Peak Performance" in Calgary, his presentation on "The Other Impressionists" was cut short, to a huge outcry from all attending. We are so pleased that he has agreed to come to Langley and do the entire workshop for us! He plays, by memory, each complete work; and his print-outs are fabulous and very detailed. In addition, he will present his ideas on teaching Sonatinas ---we all teach them, how nice to have some more inspiration. As well, Allen will have professional level recordings of all his playing available at the workshop.

Pete Zarins

Based in Toronto, Pete has visited BC many times in his role as RCM Chief Examiner. He is a hands-on clinician and will perform as well as speak. Who doesn't want to know how to teach THE HIP LESSON? Many of us have heard Pete explain his approach to contemporary music and we are sure you will all enjoy him immensely. His excellent presentation makes him one of RCM's most sought after clinicians.

BC Piano Competition

Come and hear performances by inspiring performers from all over British Columbia. The winner will represent BC at the CFMTA National Piano Competition in Toronto, March 2007.

Food and Fun

SPECIAL EDITION BANQUET: Plan on having a good time, with lots of great food, door prizes and fun. Additional tickets can be ordered for companions.

LUNCH: No need to leave the conference center it's all looked after and included in the package.

Try your luck at the CASINO -- it's non-smoking.

Accommodation

We couldn't believe the deal this brand new hotel gave us, and we are passing our good luck on to you. If you plan to stay over at this excellent facility, you are saving 50% on the rooms and they are very nicely appointed. The hotel dining room has fabulous food at very reasonable prices - breakfast buffet anyone?

Value for your \$\$

Can you believe that the whole day (including workshops, coffee breaks, lunch, banquet and piano competition) is all included.

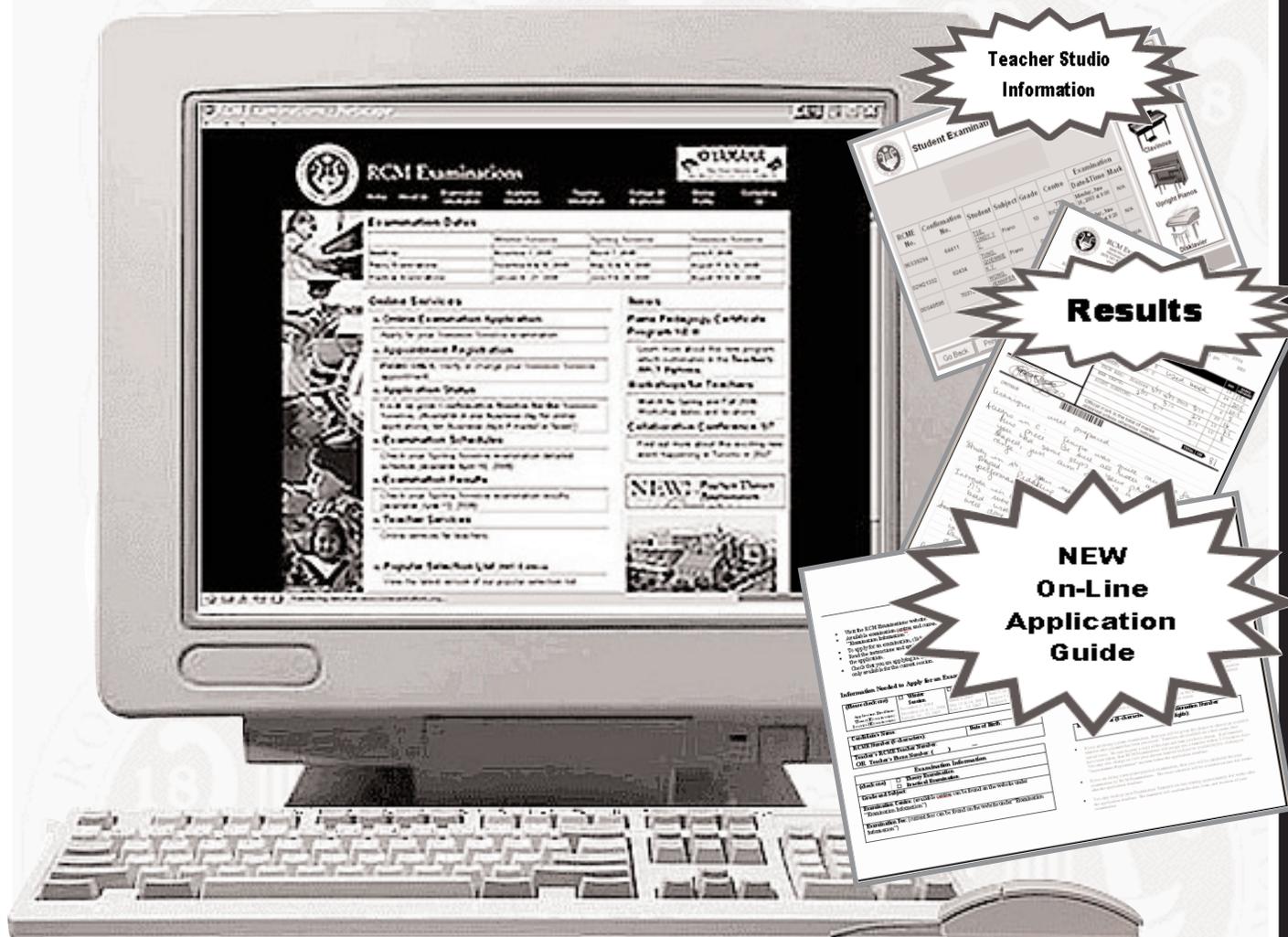
Your executive is just delighted to be able to do this for our members.

We look forward to seeing you there!

Registration Form on page 28

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Branch Reports

ABBOTSFORD

Abbotsford Branch has had a busy spring. In Februray we had our elections. We have some new members on the exective and some that have moved to different chairs. Thank you to the outgoing members - Leona and Debbie, for all the work you have done for the branch.

Our March workshop, 'How to improve technique' and April workshop, 'Introductory Harmony' were well received by our members.

In May we had our seventh annual Festival which ran May 23 - May 27th, with almost 500 solo and concert class entries in piano; it was a very busy week. Our adjudicators this year where: Gail Craig, David Duke, Megumi Otani, Cathy Pedersen and Yvette Rowledge. We wish to thank them for their enthusiasm, and the way they made the festival a positive experience for our competors. The highlight of this event was the final concert when we presented 51 awards.

We concluded the year with a final luncheon. We now can enjoy a well deserved summer vacation.

See you all in September.

CARIBOO

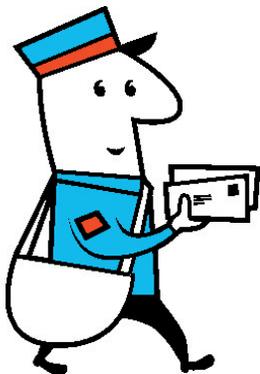
The Cariboo Branch now has eight members. We have three meetings a year. We have had three recitals since September, a Masquerade Recital in October, Canada Music Week in November and one in January. There are two more planned before June.

With the Grant supplied by the BCRMTA (for which we give many thanks) we were able to have a workshop with Ernst Schneider on November 5th. He gave a very interesting lecture on Contemporary Music and gave Master Classes. The students were interested in seeing a live B.C. composer and many played one of Ernst's compositions.

CHILLIWACK

Our branch held 9 regular meetings which included a brunch meeting in June at a member's home, and an enjoyable luncheon at the Pantry Restaurant in December. We currently have 24 members, and take turns hosting meetings in our homes. Attendance ranges from 10 to 14 per meeting.

We continue our membership affiliation with Chilliwack Arts Council, Canadian Music Centre and Chilliwack Academy of Music. The Arts Council is planning to build a new facility in Chilliwack, which we really are looking forward to. Our organization has had an opportunity to contribute our input in the upcoming project. Each year the Arts Council hosts a "Celebrate the Arts" reception in May at which time our students are given an opportunity to perform background music. Our member Nita Pelletier looks after organizing this. Students enjoy participating in this relaxed venue where they can showcase some of their lighter classical and jazz selections. ►



Are you moving?

To keep BOTH your Provincial and Federal Newsletter coming, be sure to advise the Registrar of your new address.

Susan Olsen, 13088 Huntley Ave, Surrey BC V3V 6B8
email: registrar@bcrmta.bc.ca

Branch Reports

CHILLIWACK - cont.

Chilliwack branch decided that we would offer to host the **Provincial Convention in September 2008**. We have since booked the beautiful Harrison Hotel Resort as our venue and are in the process of finding a clinician. We appreciate the enthusiastic response we have received from everyone, and thanks to all of you for your encouragement. We are really looking forward to doing this and planning is underway. Harrison is a gorgeous location with lots of fabulous recreation nearby - we warmly welcome all of you to attend in 2008.

Workshops & Professional development: Two of our teachers, Irmi Teichrob and Lynda Mundstock, attended the 2005 Convention in Calgary, and gave us a report at the October meeting. In November, we had a video workshop "You and the Piano" featuring Seymour Bernstein, demonstrating techniques on how to produce beautiful tone at the piano. This past February, we had a great day of student master classes with piano clinician Carl Montgomery of Douglas College, and hosted in the home of Irmi Teichrob. Eighteen students participated, and we had 9 teachers in attendance throughout the day, as well as several parents.

Festival: Many of our teachers had students participating in the Lions Club Music Festival Feb. 25 to March 17, 2005. Adjudicators were: Don Hlus (Guitar), Ken Stromberg (Strings), Maureen Hollins and Helen Hall (Piano), Susan Ohannesian (Organ), Dale Throness (Vocal), Erica Northcott (Choral), Jeremy Brown and John White (Woodwinds, Percussion, Brass, & Band).

The 2006 Festival has now been completed, and adjudicators for this year were Don Hlus (Guitar), Sharon Stanis (Strings), Roger Buksa and Jeanne Campbell (Piano), Terence Fullerton (Organ), Erica Northcott (Vocal), Jim Spears (Choral), Dr. Wayne Jeffrey and Dave Proznick (Woodwinds, Percussion, Brass, & Band).

A number of our members held key roles in the coordinating of these events and put in many hours of service to make the festival such a success: Laurie

Hirschman served as Registrar, as well as coordinator for Choral, Organ, Woodwinds, Brass & other instruments. Karin Fehlauer served as String and Guitar coordinator, and Teng Mackay as Vocal Coordinator. Other branch members also served in key roles on the Festival committee, looking over entries and helping in various ways.

Recitals & Bursaries: Attendance and participation at branch recitals continues to be good. In May we held three consecutive recitals, starting with a small group of adult performers, then the junior and senior branch recitals. In November there was the Canada Music Week Recital at which time \$200 in bursary money was presented to 4 students who had received the highest marks in their 2005 examinations. As a way of providing student support and encouragement, we voted to increase the amount of the bursary we present at the Lions Club Music Festival to \$100, and in addition we have also established the "Agnes Rinas Memorial Bursary" in the amount of \$50.00 to be presented to the most promising Upper Intermediate and Senior Piano Performer at the Festival.

It's been a good year and our members really are great at helping and participating with branch functions. I appreciate all that they do, and their support and encouragement. We will be winding down in June with a potluck lunch.

COQUITLAM / MAPLE RIDGE

The Coquitlam/Maple Ridge Branch of BCRMTA has continued to focus on educational workshops and programmes that provide benefit to our group of teachers and their students.

Our membership includes 54 teachers and 12 members of our student teacher auxiliary. The auxiliary is led by April Smith.

The 2005- 2006 workshops included: an excellent master class given by Janina Fialkowska; a practical workshop given by our own Henry Waack on developing improvisation skill and knowledge of chords with which to experiment (jazz); ►

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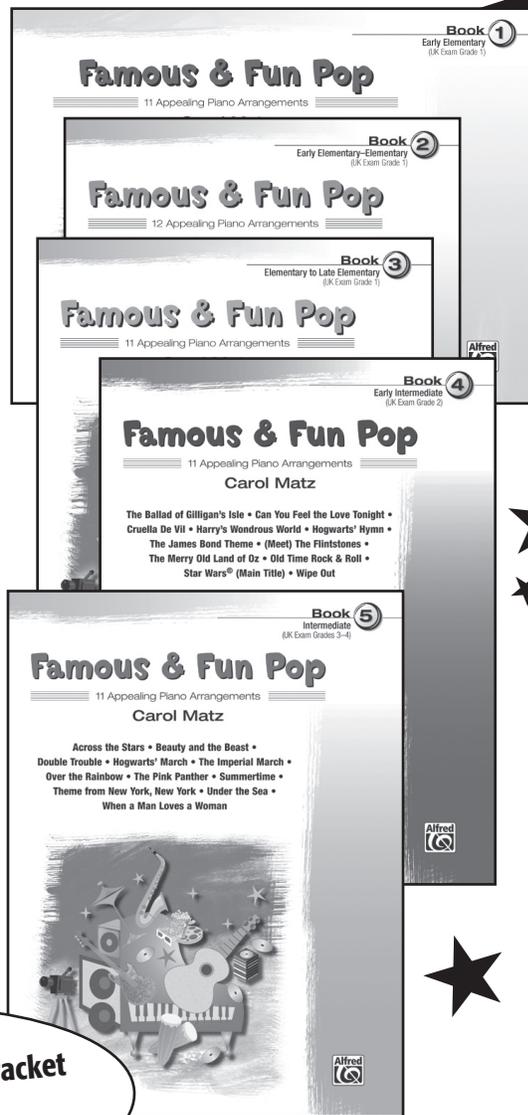
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Branch Reports

COQUITLAM / MAPLE RIDGE - cont.

an entertaining exploration of the tango with Linda Lee Thomas; a workshop by Ailsa Zaenker that helped us see the similarities and differences in patterns of composition used by composers of different eras; and an interesting workshop that focused on percussion instruments.

Our Association has continued with its annual non-competitive festival. This festival provides a good venue for our students to perform and receive constructive criticism.

The Branch has also continued with Canada Music Week recitals featuring performances of a variety of works and student compositions. The Coquitlam/Maple Ridge Branch members are committed to continued support of the BCRMTA.

EAST KOOTENAY

The first spring project for the East Kootenay Music Teachers' Association (EKMTA) was to organize piano classes for the East Kootenay Festival of Performing Arts. Our teachers annually volunteer their time for approximately twenty hours to organize the classes prior to printing in the Festival program.

We are pleased to announce that our organization successfully applied for \$500 from the Cranbrook and District Arts Council for our June 'Sonatina Sunday' event, and also \$1000 from the Columbia Kootenay Cultural Alliance for our Dennis Lee and Chee-Hung Toh event to be held in April 2007.

Cranbrook is famous for its Canadian Museum of Rail Travel and this year the EKMTA worked in conjunction with the Museum to celebrate the 100th anniversary of its Royal Alexandra Hall by presenting a concert for the community. Students from the East Kootenays performed Classical Sonatinas and Sonatas on the historic Broadwood and Sons concert grand piano. Teachers were dressed in period costume and a reception with desserts and punch followed. The unique sound and charming personality of the Broadwood piano, donated by Professor Helmut Brauss in July 2003,

made for a most delightful Sunday afternoon.

We would like to make a special note of the achievements of two of our members this past year. In September, Wendy Guimont was awarded the BCRMTA 25-year pin in recognition of her long standing membership with the BCRMTA. In March, Terry Jeffers was hired as the General Manager for the Symphonie of the Kootenays. We wish Terry and Wendy the best in all their future endeavors. Our members would also like to congratulate Cara Webb for a very successful first year in the position of EKMTA President.

KELOWNA

Kelowna Branch has continued its monthly meetings. In hopes of gaining more interest in the monthly meetings we stream-lined the business portion of the meeting and had more time for professional development. We discussed repertoire grades one through four. Many members had student recitals at the Rotary Centre for the Arts and Okanagan College Theatre. May 7th we had our joint student recital at Okanagan College Theatre. On June 17th we had our annual general meeting. Many of our teachers are so involved with teaching and other jobs that we have decided to not have the monthly meetings this coming year and in its place have a workshop, two social meetings, two joint recitals, and an annual general meeting each year. Along with this we will continue to have the monthly recitals at the Rotary Centre for the Arts. At the AGM we adopted BCRMTA's new Branch Policy and Procedure to replace our outdated by-laws. Our workshop will be with clinician Joe Berarducci on September 24, 2006 1:30-4:30 pm at the Kelowna Bible Chapel 1423 Vineland (On Bernard behind the Apple Bowl). He will be giving a great workshop on learning styles and refining piano repertoire (emphasis on the early grades). For more information contact Debbie Batycki 250-763-5873.



Branch Reports

MID-ISLAND

The Mid-Island branch ushered in the spring with its annual Branch Student Recital. The event was well attended with performances by thirty-one students.

The program included performances by four students of their original compositions. They were among ten students who entered their compositions in the Joan Gosselin Music Writing Celebration earlier this year. Each entry was given a full-page adjudication by Rudy Rozanski at that time. The four young composers were each presented with a certificate and music book from Gloria Venning's collection.

Book awards were presented at the recital to fifteen students who have successfully completed all of their RCM examination requirements (ranging from Grade 8 to 10).

The last of our Professional Development Series, took place on March 25th. This session focused on Arts in Society. Teachers have responded enthusiastically to the series and can look forward to more of the same next season. A committee of four dedicated members will gather at a retreat over the summer to plan the 2006-7 series.

Student performer, Devon Joiner was the candidate chosen at an audition held on May 18th and will represent our branch in the B.C. Piano Competition to be held in September 2006.

Branch Members gathered for our AGM and wrap-up luncheon on May 19th. Three members were acknowledged by the branch. President Susan Schleppe presented Mary Skipsey with flowers for her retirement; Janice Skipsey received a 25-year pin and Amy Strickland a pin and flowers for 50 years as member.

We also said goodbye to members of our Branch Executive, including Susan Schleppe our President who is handing over the reigns to our new President, Marjorie Munro. Thank you to all for your dedication and contributions over the years.

MISSION

This past year we have had 2 main events occur. The first one was a workshop held on Nov. 11th, entitled "Garden of Music". It featured piano compositions written by Canadian composer Alain Mayrand performed by Sandra Joy Friesen. The second event was our 3rd Annual Festival (Non-competitive). Our adjudicator was Ms. Nita Pelletier from Chilliwack and she did an excellent job adjudicating the students from Beginners up to Grade 10. The festival lasted until mid-afternoon and it was very enjoyable listening to the excellent performances of solos and duets.

This month we are losing a longtime member of our Branch as Diane Anderson is moving to Burns Lake. She has served as our secretary faithfully for many months and we want to wish her all the best in her new location. ►

In Memoriam *Ed Lowe*

The North Shore Branch of the BCRMTA recently acknowledged the passing of a long-time member of our Association. Ed Lowe passed away peacefully at Capilano Care Centre on April 9th at the age of 89. Together he and his wife May taught hundred of students at their studio on Grand Boulevard for over 40 years. Ed was a member of the BCRMTA for over 50 years, and was a founding member of the North Shore Branch. He was also an organist at both St. John's and St. Andrew's churches in North Vancouver. Ed will be missed, but his passion for music and his memory will live on in the hearts of the many students he taught over the years and his many friends in the BCRMTA.

Branch Reports

NELSON

The students of teachers of the Nelson Branch of BCRMTA performed in several events this spring and summer. From March 28th to April 8th, some students participated in The Kootenay Festival of the Arts held in Nelson for students of voice, elocution, dance, piano, strings and other instruments. Following this, April 28 to 30th, some students participated in Festival Nelson, an event that filled the town with choirs, bands, orchestras and ensembles from various places in BC, and nearby provinces and states.

In April in Silverton, several teachers from the Kaslo/Nelson/ New Denver areas organized a mixed chamber music concert using combinations of violin, viola, cello, guitar and piano.

On May 6th, Don Macdonald, the head of the Composition Department of the School of Music at Selkirk College gave a well-attended composition workshop for teachers and senior students.

Over the months, several teachers have held student recitals. With a new teacher, Alexis More, at the helm, The Selkirk Youth Orchestra will be giving a summer concert.

Also this summer, students can attend institutes, such as the ones held nearby in New Denver: Aug. 6-11, The Suzuki Valhalla Institute; Aug. 13-18, The Valhalla Summer School of Music; and Aug. 21-25 The Valhalla Intensive Performers' Program.

All in all, there are some fun-filled venues in which students can study and play music.

NORTH ISLAND

The North Island Branch ended our year with the sad news that our long time colleague Linda Maier (Kaupe) had died after a short and severe illness.

Family, friends and colleagues all helped to create a piano scholarship in Linda's name to be given to a student in grade 6 – 8 piano currently studying with a NIRMATA member. The scholarship will be in the amount of \$500.00 annually for approximately five years. A committee was formed to organize and

administer the applications. The first recipient will be chosen from the applications by the end of April 2006.

Our branch continues to be very active with 26 members and 5 student auxiliary members.

We were again very fortunate to have a concert and masterclasses in November with pianist Glen Montgomery of Lethbridge Alberta.

Other concerts promoted and supported by the NIRMATA were the McPherson Trio with pianist May Ling Kwok in October sponsored by the Campbell River Friends of Music and The Chris Andrew Jazz Trio sponsored by our local Tidemark Theatre. Chris Andrew is a former student of branch member Cindy Taylor. In January soprano Katherine Whitney of Victoria presented an enjoyable concert sponsored by our NI branch.

Our Canada Music Week workshop was a huge success with composer Stephen Chatman. "Fifty One" students all played music by Mr. Chatman. I'm sure it was the most times his name was said aloud in one day. Each student was encouraged by Mr. Chatman's comments and his sharing of how he was inspired to write some of the pieces of music. The North Island Teachers returned in the afternoon for an informal presentation given by Stephen Chatman of some of his other compositions: new works not yet published, choral works, and his recent award winning orchestral compositions "Proud Music of the Storm".

We are in the process of investigating how best to actively advertise our branch and its members.

Recently a new committee has been formed to research the beginnings of chamber music classes. The plan is to pair up instrumental students with piano students of various skill levels.

Our second music festival of the year - C.R. Music Week – will take place on April 16th – May 5th 2006. This festival is organized by the C.R. Friends of Music; many FOM members are also members of our RMT branch. This is a non – competitive workshop type festival. Our adjudicator for the Piano Carnival portion of the festival is going ►

Branch Reports

NORTH ISLAND - cont.

to be Barbara Siemens, and the adjudicator for the Fiesta portion of C.R. Music Week is going to be Jamie Syer of Victoria.

Each of our branch meetings is preceded by a short one hour program presented or chaired by various members within our branch. Some of the program topics were Motivational Ideas; Music and Technology; RCM Repertoire Discoveries; Aspects of Teaching Voice, Flute and Violin; Accompanying and Ensemble Playing; and Approaches to Improvisation.

The North Island Branch continues to be very active.

NORTH SHORE

The North Shore Branch has had a very exciting year with a brand new executive. We continue to welcome new members to our branch and we are enjoying a growing enthusiasm for our organization.

This year saw a continuation of the monthly student recitals, as well as the "Welcome to my Studio" meeting format where members Lorraine Toljanich, Sasha Starceвич, Kelly Crook and Sandra Duke opened their studios to the general group.

In October we co-hosted a workshop with the Royal Conservatory of Music Examinations on the New Piano Pedagogy Certificate Program. Peteris Zarins was the clinician and he outlined the new program and conducted a mock exam with recent ARCT Teacher's Alumnus, Jennifer Chang, a former student of Joyce Jackson.

To celebrate Canada Music Week, we commissioned composer David Duke to write three pieces for students to perform at our recital held in November. David's commitment to this project was phenomenal. He also worked with student composers, gave workshops for teachers and served as the emcee for the recital! David also generously donated his fees back to the branch for the purpose of continuing the event. Coordinator Carolyn Finlay has received several other donations, and we now have a dedicated

fund for the event.

December saw our annual Christmas Lunch at Taylor's Crossing, as well as our Christmas recital where students played carols and were given candy.

The Lucille Little Memorial Award Recital was held in January this year. Students performed who were recognized for their achievements in the RCM Exams and were awarded scholarships. This year's winner of the Lucille Little Award was Nancy Tsai, a student of Sasha Starceвич.

The 35th Anniversary of the North Shore Music Festival was held on February 19th through March 3rd. We kicked off the festival with a very special "Mostly Mozart" concert featuring students, teachers and soprano Lambroula Pappas, who generously donated her talents to this event. Our appreciation goes to Diana Marr, who organized this unique and fun concert to the delight of a full house at Gloria Dei Church.

In May we held our Annual General Meeting, and found ourselves busily and excitedly planning for another full and rewarding year.

In closing, our branch would like to respectfully acknowledge the passing of a long-time member of our Association. Ed Lowe passed away on the 9th of April, at the age of 89. He was a founding member of our branch, and was active for over 50 years. He will be missed by all. ▶

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Branch Reports

NORTH SHORE - cont.

“AROUND THE WORLD IN EIGHT HOURS”
Dr. Sasha Starceovich will be giving four (seasonal) two-hour workshops focusing on historical periods of music from different Continents. RMT members (\$10.00) students (\$5.00) non-RMT members (\$15.00). First session (Autumn): September 24, 2006 . North Shore teachers are offering weekend accommodation to out-of-town RMT members.
For more info : saberge@yahoo.ca

PRINCE GEORGE

The Prince George Branch has had a busy year with many stimulating and interesting activities for the teachers and students. In September Edmonton-based pianist Henry Mokken presented a brilliant recital of works by Chopin, Beethoven, and Schubert. Then in November Susan de Burgh presented an excellent workshop and masterclass.

Student recitals took place in November, February, and May. These were all well attended with a wide variety of pieces performed. Theory awards for the 2005 calendar year were presented at the February recital.

In February many students took part in the Prince George and District Music Festival with very successful results. Many young pianists won medals and scholarships and several went on to compete in BC Performing Arts Festival, this year hosted in Prince George. Several RMT members dedicated countless volunteer hours organizing these events, for which we are very grateful.

Workshops presented by our branch members were: Maureen Nielsen and Anne Barnett - Celebration Series “Piano Odyssey” Studies Gr. 1-8
Lori Elder - Piano Music of Mozart

In May a competition was held to select our branch’s competitor for the Young Artist Competition at the September Convention. Joyce Kwan was chosen from an excellent field of candidates.

We will all enjoy the summer off and look forward to gearing up again in the fall.

RICHMOND

Richmond Branch enjoyed a “first time” event in late March. On a Saturday evening, students performing advanced repertoire presented an excellent musical program. The recital was well attended by family and friends. The Winifred Proud Scholarship, presented by her family, was awarded to a deserving student. The Branch will continue to host this special recital yearly as the feedback was very positive.

In April, the Richmond Branch Scholarships, awarded biennially, were presented to piano students from Grade One to ARCT levels. The winning students are chosen from the three examining boards of RCM, Associated Board and London Board. 11 students won scholarships.

Certificates of Excellence are also awarded three times a year to students receiving high marks and engraved trophies are awarded to the highest mark in each grade level for the disciplines of piano, strings, voice and woodwinds.

The City of Richmond presented the Richmond Branch with a Certificate of Participation. It was received by Lillian Chan, Co-President, on behalf of the Branch. Richmond City holds yearly recitals in the Richmond City Hall and invites local performing arts organizations to participate. The BCRMTA Richmond Branch is always pleased to invite outstanding musical students to perform. This recital is well attended by family members and Richmond Council Members. Richmond Branch is honored to be included in this artistic endeavor hosted by the city.

Spring workshops conducted by Ellen Silverman: Impressionism in Piano Music, and Ailsa Zaenker: Foreshadowing Advanced Repertoire, were well received by members. The year-end luncheon was held at Country Meadows and as always, was a relaxed and fun closure for the year.



Branch Reports

SHUSWAP

Our annual RMTA year-end lunch meeting at a local restaurant was great fun. June is the busiest time for all of us with recitals, concerts and exam preparation so it was great to encourage, commiserate and laugh together.

During the summer while we had no meetings, some of our teachers volunteered in a variety of capacities at the Salmon Arm Roots and Blues Festival, a wild and exciting change from our usual routines.

During Canada Music Week in November, we organized a joint concert with more than 30 students performing a huge variety of Canadian works. Jean Ethridge, our beloved resident composer, performed a stunning new work "Forlane" composed to celebrate the life of a dear friend who had died of cancer recently.

In December, we enjoyed a breakfast meeting while working through the new bylaw process. We have a much better sense of organization and purpose for the structure of our group.

Our major focus from February to April as a group once again this year is the co-sponsorship of the sixth Annual Shuswap Music Festival which is starting April 24th. In just 6 years we've grown to almost 800 solo entries in piano, strings and vocal as well as school bands and choirs. Our adjudicators this year will include

Sr. Piano-	Dale Wheeler	Red Deer
Jr. Piano-	Kathleen Keple	Cobble Hill
Sr. String-	Theresa Plotnick	Calgary
Jr. String-	Toni Stanick	Vancouver
Vocal-	Heather Pawsey	Vancouver
Band/Choir-	Roy Carson	Powell River

As it is our intention to add speech arts to the 2007 festival, we are hosting speech and dramatic arts workshop in April.

SOUTH FRASER

The South Fraser Branch had another busy year. Our meetings take place five times a year, in April, June, November, September and January.

We sponsor workshops after meetings, and we had some inspiring offerings organized by our Vice- President, Linda Hayes, including an African Drumming workshop with Fana Soro, and a demonstration of the Alexander Technique with Nancy Sicsic.

Our branch sponsored two public masterclasses, both with Dr. Jamie Syer as clinician. The first was on April 16th at Langley Community Music School, where 14 performers played senior repertoire in a thirty minute lesson format. The second was on January 7th at Northwood United Church, and had 18 participants playing grades seven to nine repertoire. This workshop was organized into class groups more like a festival, for pedagogical purposes. Dr. Syer adapted well to the different ages and levels of the students, and teachers were appreciative of the positive energy his teaching generated.

We celebrated Canada Music Week on November 18th with a recital organized by Maureen Hollins. It featured, of course, all Canadian music, including several student compositions. Dr. William Bruneau gave a short talk about Jean Coulthard, as he and David Duke recently co-authored a book about her life. We had excellent attendance at the event, perhaps because the branch provided it free of charge to both performers and audience.

After a one year break from the venture, Catherine Straka hosted another house concert on November 5th. The small but appreciative audience heard a variety of music ranging from Beethoven to Johann Strauss, and performers included solo pianists, duo pianists and a vocalist. As always, the concert was followed with amazing desserts and conversation.

Our most adventurous annual event is the South Fraser Music Festival, with 2006 being its 47th year. It took place in three venues, from February 13th to 28th, with 1200 entries and 8 adjudicators, including Piano, Strings, Brass and Woodwinds. Gold certificate winners performed in eight Awards Recitals on March 4th and 5th. More than \$5,000 dollars in trophies and scholarships ►

Branch Reports

SOUTH FRASER - cont.

were presented to students. Convener, Yvette Rowledge, Database Manager, Kevin Thompson and their hardworking committee did an amazing job! Kevin is turning the database over to someone new next year, but his ten years of dedication to developing the system will benefit the festival for years to come.

Publicity for the festival and our branch went very well due to the efforts of Catherine Straka. She managed to harass enough people, so that an article and later a picture were published in two local papers. She also organized a student showcase that took place at Guildford Mall on February 25, where students performed for two hours—piano duets and solos, a string quintet, violin solos, and brass. A Steinway piano was generously loaned to us through Tom Lee Music in Surrey. This gave branch members the opportunity to speak to a wide cross section of the public, and hand out brochures and information about our web site.

Currently, our membership numbers a healthy 120, with a student auxiliary of 5.

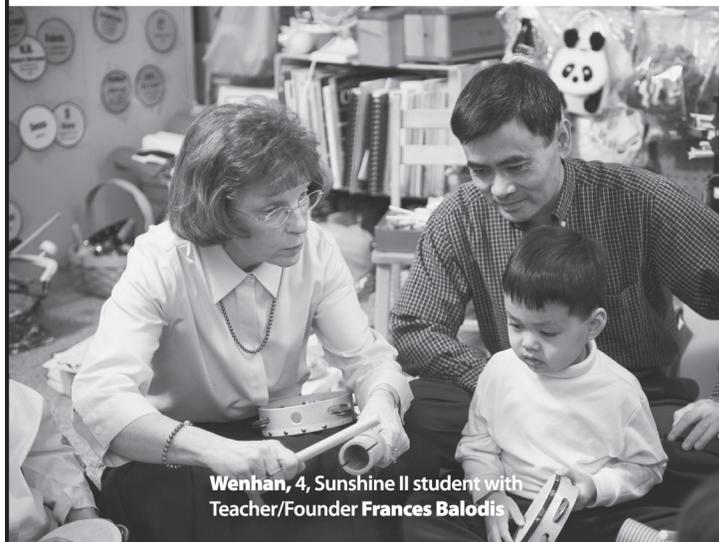
SOUTH OKANAGAN (PENTICTION)

Our membership now consists of 15 members - 4 from Summerland, 6 from Penticton, 1 from Naramata, 1 from Kaleden, 2 from Oliver and 1 from Osoyoos. Since we were so spread out throughout the Okanagan we requested an official name change for our branch at the September '05 Provincial meeting. Instead of the Penticton Branch, we are now the South Okanagan Branch.

We have had several very interesting meetings this year. Our first meeting in September '05 we had a guest speaker from the White-Kennedy accounting firm. He brought us up to date on the importance of record keeping for a thorough income tax return. He also gave us a list of the items we should be keeping track of - especially a travel log and receipts for everything pertaining to our teaching. ►

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Branch Reports

SOUTH OKANAGAN (PENTICTION) - cont.

He reminded us to remember this was our small business and to treat it as such.

In November '05, we held a very successful master class with Bernadene Blaha. Six students participated. They were pleased with her attention to detail and her helpful ideas to make their performances more musical. All students are able to attend the South Okanagan Concert Society's concerts free. Bernadene Blaha on the piano and Elizabeth Dolin on the cello performed that evening. The students were treated to a very vibrant program. Our branch would like to thank the Provincial Council for the special grant which helped defray the cost of bringing this master class to our area. It would be impossible for small branches like ours to have such qualified clinicians for our professional development without this support.

Our Canada Music Week Recital was held November 20. We suggest 5 minutes per teacher and all Canadian composers as criteria for the recital program. Donations to our scholarship fund are collected at the door. Awards to students achieving the highest marks in exams are presented at the end of the recital.

Hugh Smith has asked to set up an award for a deserving violin student in memory of his mother, Barbara Smith, a former BCRMTA member. He will forward any memorial donations to this fund. It will be presented at our 2006 Canada Music Week Recital.

We are constantly looking for ways to make our branch more visible to the general public so we have discussed at length more interesting ways to advertise with a brochure, a poster and more public performances.

Our branch hopes to start off the 2006-2007 teaching year with renewed enthusiasm and some great teaching ideas that we hope to receive from the workshop **STUCK IN THE 80'S? BREAK THE BARRIER!** that is being sponsored by Conservatory Canada in our area on August 25. The clinician will be this year's examiner, Derek Oger. Discussion will include physical production of sound, effective

practice habits, honest and critical listening skills. The goal of this workshop is to explore ways for teachers to help students achieve the "elusive" 90 - 95% range of marks. Our branch will be promoting this workshop and inviting all piano teachers in the surrounding communities to attend this free workshop.

There is also a good response from our branch for the BCRMTA September 30 Workshop "Special Edition 2006"! Several of our members will be traveling to Langley City ready with our Tag Creations and our door prizes from this wonderful area of BC. See you in September!

SUNSHINE COAST

As we write our reports in mid-summer, no doubt we are all enjoying a change of pace - travel, visitors and some special projects.

We also look back: our Branch participated in the local Festival of the Performing Arts and we especially congratulate two winners of our scholarships, Neal Andrews for the multi-disciplinary award and Anthony Willmer for the highest mark in a Junior examination.

Our year ended with a luncheon meeting at which we said a sad good-bye to Vice President, Roxelyn Ethridge, our hard working strings teacher. Roxelyn and her husband, Bob, have been with us since January of '93 and will be greatly missed throughout the local music community. Bob is a teacher of Woodwinds and Brass and has been a great resource for instrument repairs. We wish them all the best as they return to Texas.

This fall we will pick up where we left off, welcoming new students and trying out different ideas and approaches. Maybe a Hallowe'en recital, preparations for Canada Music Week and a Gala Christmas Event!

See you at 'Special Edition 2006'!



Branch Reports

TRAIL / CASTLEGAR

The Trail / Castlegar Branch currently has a membership of 12. This includes one life member, and two student teachers. Sadly, Christopher Symons, who had only joined the branch last year, moved back to England last Spring. We greatly appreciate the work that he did for the brief time that he was with us. In September, we welcomed a new member to our Branch, Michelle Ferreira, from Castlegar.

Our Branch has certain events that are held annually. They include five recitals: the Canada Music Week recital, two Pre-Exam recitals, a Youngest Artist recital, and the "Funtastic" recital. We also prepare students for both the Royal Conservatory, and Conservatory Canada examinations.

Our Fall Mini-Festival this year was entitled "A Celebration of Canadian Music", and we arranged to have Dr. Jamie Syer, from the Victoria Conservatory of Music, to come as our adjudicator and clinician. We had a total of seventy-seven students registered for the Friday festival, which is our highest registration yet! Unfortunately, the weather did not cooperate, and Dr. Syer was unable to fly into our airport. On very short notice, Anne Macdonald from Nelson, agreed to take on the adjudicator roll, and she did a fantastic job! The Saturday workshop was cancelled, but the Friday festival and Saturday concert were very successful. During the Saturday concert, we celebrated Canada Music Week, and awards were handed out to students who received the highest marks in both the practical and theoretical categories. Also, two students were acknowledged for winning medals and scholarships from Conservatory Canada, and Community Service Awards were presented.

At the end of June last year, we wrapped up our teaching year with a wonderful year-end dinner hosted by Genevieve Welychko. Both the company and the food were wonderful! It was great to be able to conclude the teaching year with a relaxing and enjoyable evening of fun.

The Trail/Castlegar Branch is blessed with a group of hard-working teachers who give of themselves and their time, for their students and the community. We are blessed to have a Branch where we consider each other not only colleagues, but also friends. As president, I say a special thank you to each one of you for a job well done! May we continue to work well together, and learn as we go.

I look forward to another great year, and wish you continued success in your studios!

ANNOUNCEMENT

Katherine Hume

(North Shore Branch)



&



Carl Montgomery

(formerly South Fraser Branch)

Would like to share the news of their latest "collaborative" venture.

The happy duo were married this summer and send greetings to all their friends in the BCRMTA!



VANCOUVER

It has been exciting and enjoyable to serve as President of the Vancouver Branch this past year. Our Executive consists of 11 dedicated members who are willing to share their expertise and knowledge, taking care of nearly 250 members. ►

Branch Reports

VANCOUVER - cont.

This year our goal was to encourage member participation through workshops for professional development.

In May, we invited Mr. Peter Smith from Victoria to give a Masterclass with our students. In September we had a workshop on "Introducing Jazz Improvisation in our teaching" with Mr. Willie Myette from United States. The workshop on Baroque Dance with Monica Kim from the Baroque Performance Group gave ideas and insight of how music relates to dances. In January, Mr. David Duke came to our meeting to share with us his new books on Jean Coulthard.

The Student Performers' Guild Festival was held in November last year with more than 600 entries.

To celebrate Canada Music Week, we have given out Scholarships to the best performance of Canadian Composition in the Junior, Intermediate and Senior Division. We also gave out Junior, Intermediate and Senior Scholarships to selected talent students for the future studies. Our branch also gives out Junior, Senior and Post-Secondary Bursary Awards to students of our members with financial needs to further their studies in music.

With the growing numbers of new teachers in Vancouver, we strongly feel that having a chance to meet and share our work related experiences is very important. Our newly formed Executive will commit to reach this goal in the coming years. ►

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* Canada Music Week 2006 is November 19 – 25 *

Branch Reports

VERNON

At our May luncheon meeting, we were pleased to present a 50-year pin to Josephine Karen and 25-year pins to David Haber and Patricia Metcalfe. It is wonderful to have such experienced teachers in our branch!

Five students received bronze certificates from the BCRMTA for their community service. We enjoyed a successful festival in March and plans are already underway for the 2007 festival. The spring always finds us busy with exam preparations and recitals. After a refreshing break during the summer, we will be eager to return to teaching, looking forward to our branch meetings, workshops, master classes and recitals.

VICTORIA

The highlight of the year was the celebration in May, 2005, of the 75th anniversary of the founding in 1930 of the Victoria Branch, one of the oldest in Canada. Branch President Lynda Simms McCliggott welcomed 126 guests to high tea at McMorran's Beach House Restaurant. Music was performed by a "Celebration Choir" made up of Branch members, and by soloists on various instruments, all of it composed by present and former members. Members of long standing were honoured.

The occasion was a fitting tribute to the dedication and accomplishments of a long line of eminent musicians up to the present day, all of whom have made a remarkable contribution to the musical life of British Columbia and of Canada.

Victoria Branch has 125 active members, 7 associate members, 5 student teachers, and 5 friends of the branch. Six general meetings and six executive meetings were held during the year. Speakers at the general meetings included Maestra Tania Miller, conductor of the Victoria Symphony Orchestra; Jean Ethridge, the honoured composer for the Canada Music Week festivities; and Peter Smith, convenor of the piano section of the Greater Victoria Performing Arts Festival. In addition, a round robin discussion on pedagogical questions was held.

Three master classes were arranged: Dr. William Westney on "The Un-Master Class" (co-sponsored with the Victoria Conservatory of Music); Dr. Helmut Brauss on "Pedalling with Finesse"; and Dr. Jamie Syer.

Six well-attended student concerts were held in Gordon Head United Church. The Hallowe'en "Costume Capers" and the Canada Music Week concert, featuring Jean Ethridge's compositions, were especially noteworthy. Ms Ethridge also adjudicated the annual Murray Adaskin Composition Competition for students.

The Branch is fortunate to have received funds over the years to endow several student bursaries as well as prizes at the Greater Victoria Performing Arts Festival. As well, it administers two awards for highest marks in RCM Grade 8 and 10 exams any discipline.

The 2005 recipient of the Mary Adamson Young Artist award was Marnie Hauschildt, who went on to win the provincial competition and to tie for first place at the National Piano Competition at the CFMTA Convention in Calgary in July, 2005. She also gave the best Chopin performance, and brought home a total of \$5,500.

In Memoriam

Dora Tweedale

Trail / Castlegar Branch
Charter member of BCRMTA since 1947



Edwin Lowe

Founding member of North Shore Branch
Charter member of BCRMTA since 1947



25 & 50 year Pins awarded in April 2006

25 year Pins awarded in April 2006

Coquitlam/Maple Ridge	Marilyn Hemsley
Mid-Island	Janice Skipsey Ellen Vander Putten
North Island	Christine Purvis
North Shore	Maureen Cameron Alison Roberts
Provincial	Lynne Carmichael
Richmond	Donna Lee-Leung
Shuswap	Marjorie Duncan
South Fraser	Maureen Edwards
Vancouver	Deborah Choit Ross Curran Marilyn Glazer Linda Jentsch Andrew Perriment Hiroko Sheppard Anna Shishkov Ellen Silverman Alina Wojciechowlski
Vernon	David Haber Patricia Metcalfe
Victoria	Marilyn French Susan MacDonald Kathryn Ranger

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Mid-Island	Amy Strickland
North Shore	Jean McNiece
Trail/Castlegar	Helen Dahlstrom
Vancouver	Grace Nicols Eleanor Harkness
Vernon	Josephine Karen

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BCRMTA Musical Community Service Awards

Congratulations! to the following students who have earned Service Awards in May 2005.

BRANCH	TEACHER	STUDENT	AWARD
East Kootenay	Cara Webb	Sharnell Yaretz	Silver
Nelson	Wendy Herbison	Rebecca MacLeod	Gold
North Shore	Jean McNiece	Crystal Chow	Gold
Richmond	Lillian Chan	Man-Hsin (Maggie) Chen	Bronze
	Lillian Chan	Michael Tam	Bronze
	Lillian Chan	Cherry Lo	Silver
	Lillian Chan	Winnie Lai	Silver
	Susan Senkow	Michelle Au Yeung	Bronze
	Susan Senkow	Michelle Au Yeung	Silver
	Christine Yeung	Jihee Kim	Gold
	Christine Yeung	Glara Kim	Gold
	Kitty Yeung	Ivy Yau	Bronze
South Fraser	Yvette Rowledge	Kathryn Rowledge	Bronze
	Yvette Rowledge	Lyse Rowledge	Silver
	Sharon Welch	Jamie E. Dillon	Silver
	Darlene Brigidear	Becky Mae Westcott	Gold
Trail/Castlegar	Tammy Francis	Jesse Basran	Bronze
	Tammy Francis	Emma Liszt	Bronze
	Tammy Francis	Samuel Liszt	Bronze
	Tammy Francis	Kaitlyn Sahlstrom	Silver
	Tammy Francis	Katrina Leffelaar	Silver
	Tammy Francis	Devon Francis	Gold
	Tammy Francis	Sarah-Jane Liszt	Gold
Vancouver	Steven Wong	Justin Jay	Bronze
Vernon	Marjorie Close	Rachel Vanosch	Bronze
	Lyn Taron	Emma Hamilton	Bronze
	Lyn Taron	Tyson Handschuh	Bronze
	Lyn Taron	Navid Nekain	Bronze
	Lyn Taron	Ryan Squair	Bronze
Victoria	Wendy Maggiora	Chris Sand	Gold



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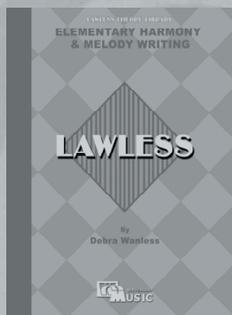
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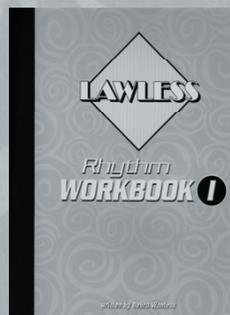


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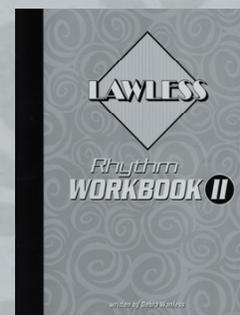
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B.C. Registered Music Teachers' Association Music Writing Competition 2006

Cynthia Taylor, CMW Co - ordinator Phone 250 - 923 - 3731
Sharlie McCreadie, Composition Co - ordinator Phone 250 - 447 - 9130

WINNERS

A DIVISIONS:

First Place:	Chadi Roy	(A1) Victoria
Second Place:	Lochlan Dorman	(A1) Rossland
Honorable Mention:	Nora Kelly	(A1) Vancouver

B DIVISIONS:

First Place:	Silverio Nanni	(B1) Victoria
Second Place:	Cheryl Chan	(B1) Richmond
Honorable Mention:	Rainbow Lo	(B1) Richmond



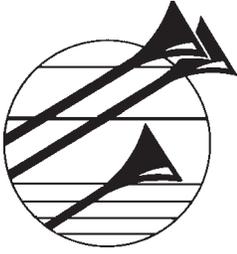
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Upcoming Events



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Upcoming Workshops - RCM & Conservatory Canada

Joe Ringhofer: Theory From Day One! (RCM)

Clinician: Joe Ringhoffer

9:30-12:30 (Ending time not confirmed yet)

- * Introducing Sound Advice, a new innovative and comprehensive theory and ear-training series by Brenda Braaten and Crystal Wiksyk
- * Ideas on teaching fundamental theory concepts to students during the early years of study
- * Stimulating ways to present rudiments, harmony, counterpoint, and history to students

Vancouver: September 25th – Monday

Vancouver Academy of Music

1270 Chestnut Street - By the Planetarium

Register with Christie Smith at 604-682-5288

or csmith@long-mcquade.com

Victoria: September 26th – Tuesday

L&M Music Education Centre

2822 Nanaimo Street

Register with Sheila Grigg at 250-384-3622

or vicprintmusic@long-mcquade.com

Langley: September 27th – Wednesday

Langley Community Music School

2899-207th Street

Register with Laura Radomsky at 604-530-8704

or langleyprint@long-mcquade.com

Kamloops: September 28th - Thursday

Kamloops Sahali Fellowship

1565 Summit Drive Kamloops BC

Register with Anita Sager at 250-828-2234

or kamloopsprint@long-mcquade.com

Carol Klose: Conservatory Canada's New "Contemporary Idioms" Syllabus!!

Clinician: Carol Klose

9:30-12:30

There is an exciting new project underway at Conservatory Canada. In addition to the traditional piano syllabus currently being used by private music

teachers and their students, Conservatory Canada has developed a Contemporary Idioms Syllabus. This syllabus is designed for students who are seeking assessment in a genre other than "classical" music. There are thousands of students studying music privately in Canada and the US who are interested in performing in a non-traditional idiom. They are learning to improvise and to realize lead sheets. Additionally, they are exploring ensemble playing and the use of technology to enhance performance. These are skills that Conservatory Canada feels are worthy of recognition and assessment. Come join us for a workshop that will outline the requirements for this new stream of examinations and provide you a pedagogical process by which to prepare your students for these assessments. Learn how to teach your students to improvise, to read a chord chart, and to utilize technology in a way that will enhance their music-making.

Langley: October 2nd - Monday

Langley Community Music School

2899-207th Street

Register with Laura Radomsky at 604-530-8704

or langleyprint@long-mcquade.com

Victoria: October 3rd - Tuesday

L&M Music Education Centre

2822 Nanaimo Street

Register with Sheila Grigg at 250-384-3622

or vicprintmusic@long-mcquade.com

Vancouver: October 4th - Wednesday

Vancouver Academy of Music

1270 Chestnut Street - By the Planetarium

Register with Christie Smith at 604-682-5288

or csmith@long-mcquade.com

Kamloops: October 5th - Thursday

Kamloops Sahali Fellowship

1565 Summit Drive Kamloops BC

Register with Anita Sager at 250-828-2234

or kamloopsprint@long-mcquade.com



Review of Publications



Lillian Chan - Piano
Richmond Branch
RMT member since 2002



Florence Graham - Piano
Mission Branch
RMT member since 1981



Celeste-tina Hernandez - Piano
Abbotsford Branch
RMT member since 2005



Joyce Janzen - Piano, Theory
Abbotsford Branch
RMT member since 1983



Sarah Knutson - Piano
Shuswap Branch
RMT member since 1994



Nita Pelletier - Piano
Chilliwack Branch
RMT member since 1988



Dina Pollock - Piano
Abbotsford Branch
RMT member since 1999



Jean Ritter - Piano
Associate of Abbotsford Branch



James Malmberg - Violin
Vancouver Branch
RMT member since 2000

PIANO

ALFRED PUBLISHING CO., INC.

Premier Piano Course Level 2A

Lesson 2A - As with the previous levels, the book begins with a review of the concepts already learned.

- The student now completes learning all the notes on the treble staff including high G.
- More tempo markings and dynamics are introduced.
- Tonic and Dominant terms and their Roman Numerals are introduced.
- The five finger patterns of C, G, D, A.
- The student learns the technique of the L.H. 2 crossing over the thumb.
- Page 20 introduces eighth notes.
- Whole and half steps are dealt with in a clear manner.
- The use of the damper pedal has increased.
- It is wonderful to see the student required to play using fingering outside of specific "positions". They are really forced to "read" the score. The music has great appeal and is very enjoyable.

Performance 2A - This book compliments the Lesson book well providing more reinforcement for the concepts being introduced. There is a wide range of musical styles presented.

At Home 2A - The story of P.J. and Sara continues to keep the students entertained.

The format of the earlier At Home books continues providing continuity for communication between parents and teacher.

The Parent Pages near the end of the book provide clear guidelines on how to practice with the child including specific practice suggestions. This is excellent for families just entering this course of study. The beauty is that the parent doesn't have to have any prior musical experience.

Theory Book 2A - This book correlates with the Lesson and Performance books.

The Fun Zone includes written games and puzzles to help make theory fun. Students learn to compose and create in the Imagination Station. ►

Review of Publications

Theory Book 2A - cont.

The Learning Link provides facts related to history, science, and interesting subjects from daily life based on the music and activities in the course.

Ear training is presented in Now Hear This.

Sight reading is dealt with in the Now Play This category.

Flashcards 2A - 78 cards are divided into 2 groups: 48 blue with symbols and rhythm patterns and 30 white sight reading cards. A great tool to complete the learning process.

JR

Martha Mier's Favorite Solos Book 1

(ten of her original piano solos)

Elementary / Late Elementary

I really enjoyed these selections. Good note reading practice mostly between the C below middle C in the bass and the G above middle C in the treble.

Fun words and sounds with some cute supportive accompaniments for a teacher or older student. I would definitely use this book for a pre-grade one student to add a little "spice" to their repertoire!

SK

Martha Mier's Favorite Solos Book 2

(ten of her original piano solos)

Late Elementary / Early Intermediate

Here is a collection of 10 original solos for students of all ages. These have been available in sheet music format in the past and now they are published as a collection of favorites. Everyone will enjoy the variety of styles, sounds and moods that we have all come to appreciate in the music of Martha Mier. This book would be a perfect supplementary book for students in grades 3 to 5.

A definite 10 out of 10!

JR

Catherine Rollin's Favorite Solos Book 2

(nine of her original piano solos)

Early Intermediate / Intermediate

These supplementary pieces are great for recitals, auditions, festivals or just have fun. Variety of styles, moods & sounds are introduced in these music.

In some songs, it'll actually bring back childhood memory & hero from the past. Below are songs that I find of great teaching purpose: Legends of the Canyon – 95 % use of perfect 5th, Butterscotch Rag – rag style w/ the use of syncopated rhythm & cross hand, Tango Tangle – tango style w/ the use of dotted rhythm (LH), syncopated rhythm (RH), Ballad for our time – special pedal use, Jazz waltz – use of rubato to create the waltz effect.

LC

Dennis Alexander's Favorite Solos Book 2

Early Intermediate / Intermediate

These eight pieces range from jazzy to very sweet and beautiful. There is a lot of variety within this book.

It is clear that this composer favours the interval of a 5th. The hands need to move all over the keyboard, which is very good practice for students at this level. Each piece is about three pages long, making them a good choice for a piano recital. This would be a good supplemental book for students in approximately grades 4 - 5 RCM.

CH

Play Praise Most Requested – Book 1

Elementary / Late Elementary

Arranged by Gerou & Labenski

Eleven contemporary worship songs arranged to be played easily with the music divided between the hands. Appealing accompaniments (for the teacher) would make these far more attractive to the student.

There are a few places where both hands play together but these are still easy to play with a note range of approximately two octaves and no note values under quarters.

FG



Review of Publications

George Gershwin at the Piano

Edited by Maurice Hinson

Attention Gershwin fans! The inclusion of “Three Preludes” (ARCT List D) alone would justify the cost of this book. (Hinson’s suggestions for pedaling and fingering are valuable). The arrangements of Gershwin song hits are more challenging than the originals but great fun. I especially enjoyed “The Man I Love” arranged on 3 staves.

HIGHLY RECOMMENDED

NP

Burgmuller, Czerny & Hanon 32 Piano studies

Selected for Technique and Musicality

Edited by Ingrid Jacobson Clarfield

Studies can be anything but dry and boring as this collection demonstrates. Organized into 4 units according to technical concepts, each unit contains etudes emphasizing different aspects of technique and musicianship. Arranged in order of difficulty, each etude is prefaced by a list of concepts introduced in the piece as well as useful practice tips. (Approximate level: RCM Grades 5 – 8)

NP

THE FJH MUSIC COMPANY INC.

The Little Robot - Late Elementary Piano Solo

by Elizabeth W. Greenleaf

This 2 page solo is guaranteed to charm all young pianists. Written mostly with staccato articulation there are just sufficient L.H. slurs to make this interesting to master the contrasts. In the middle of the piece the R.H. gets to play solid triads and a descending pattern of solid intervals. Cute solo!

JR

Tarantella Viva! - Early Intermediate Piano Solo **by Melody Bober**

Once again Melody Bober has written a delightful piece that is extremely catchy and full of energy. The key is a- and written in 6/8 time with a definite lilt to the compound meter. Good fingering is provided at the more challenging sections. The chords fit nicely under the young pianist’s hands making this playable for a grade 4 student. A definite hit!

JR

Storm Chasers - Intermediate Piano Solo

by Kevin Olson

Storm Chasers was commissioned by the Newton Music Teachers Association, Newton, Kansas. This is a 5 page solo written in triple meter but switching to duple without changes in the time signature requiring careful counting on the part of the student. The piece travels around the registers of the piano providing contrasting color. The piece is aptly titled.

JR

Travel Tunes - Late Elementary

by Valerie Roth Roubos

This is a collection of 10 original Late Elementary piano solos and is from the Composers in Focus series celebrating the creative artistry of contemporary composers. These pieces are musical snapshots of how we travel in the real world, “Rickshaws in the Rain”, and in our imagination like “Magic Carpet Ride”. The music is very age appropriate and is pedagogically well developed. Various articulations, dynamics, and tempi are explored. Sufficient fingering is provided to clearly guide the student. The damper pedal is also carefully employed. Lovely collection!

JR



Review of Publications

Traditional Hymns - The Five-finger Piano Books Elementary

These well-know hymns have optional accompaniment parts (for the teacher) which give the student a sense of the original work. The student progresses from playing the tune divided between two hands to parallel playing with both hands. The range is from an octave above and below middle C with the smallest note values eighth notes. FG

The Five-finger Piano Books - Children's Hymns
arr. & edited by Robert Schultz and Tina Faigen
Nice arrangements with a range of C (below middle C) to D (an octave plus one above middle C) they contain mostly simple rhythms and have good supportive accompaniments for an older student

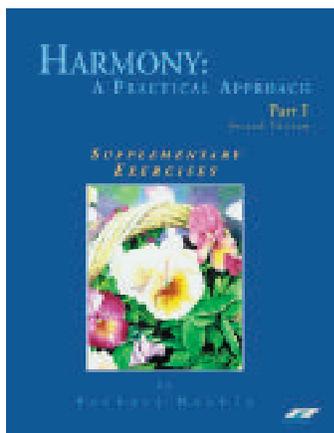
or teacher. The songs are very predictable and would appeal to a student with a very traditional church background. I liked that the words were printed on the page next to the music but again would caution that the selection contained in the book are very traditional and not contemporary. SK

Let's Go Solo! Book 3 by David Karp

This late intermediate collection of original piano solos includes several "moody" pieces as well as very melodious, pretty tunes. The pedal markings are helpful and the book opens flat, and stays open, which any pianist would appreciate. There is some motivating recital material here. CH

Concertino Publications

NEW



Rudiments and Harmony Publications
by Barbara Mackin

Harmony: a Practical Approach Part I Supplementary Exercises

- additional exercises for the student who needs more practice in Harmony III
- reinforcement of fundamental concepts
- error detection and correction
- special sections on analysis in the minor mode in each chapter
- co-ordinates with *Harmony: a Practical Approach Part I* but can be used to supplement any text

PERFECT for review before Harmony IV



ALL publications comply with current RCM requirements

To locate a retail store near you, visit our website at
www.concertinopublications.com

Phone: (780)921-3200 Fax: (866)576-3857
E-mail: info@concertinopublications.com

Review of Publications

Expressive Etudes (Traditional Studies for Artistic Development at the Piano)

Primer (Early Elementary)

Compiled and edited by Suzanne W. Guy

A series of 8 books (early elementary to advanced) provide students with a variety of studies to learn. The primer level (early elementary) includes 19 etudes by 10 composers which can be introduced in the 2nd level of any piano method, also suitable for older beginners & adults for technical development. Through daily practice, students can develop agility, strength & control. Students & teachers might be interested to read the paragraphs about Why practice etudes & 2 easy exercises to do away from the piano before starting the book. The practice suggestions include ways to practice properly + extra ways for students who take challenges (e.g. play etude in other keys – transpose to major / minor). Students should also read the description under each etude title to focus on specific technical element. A biography of each composer can be found at the end of this book. For creativity, students can write their own lyrics for each etude.

LC

PIANO DUETS

Rio Rhumba and Bases Loaded by Melody Bober (Sheet Music)

One piano, four hands

The FJH Piano ensemble series

Piano duets are great student motivators and good sight reading material for more advanced students. In “Rio Rhumba”, secondo plays a rhumba rhythm with both hands in bass clef and primo plays a catchy melody with both hands in treble clef. At only 34 bars long, the fun ends too soon! “Bases Loaded” would be a popular recital or festival choice for boys. Marked “With energy,” the triple figures, dotted rhythms and syncopation make for a lively interchange and real teamwork between the partners. RECOMMENDED.

NP

THE FREDERICK HARRIS MUSIC CO. LTD.

Comics & Card Tricks

by Christine Donkin (Canadian Composer)

Calling all boys! With descriptive titles like “Detectives” and “Monster Trucks”, this collection of elementary to early intermediate piano solos is sure to please young boys (RCM grades 1 – 3). My favorite piece is “T. Rex goes for a Stroll.”

RECOMMENDED

NP

Legends & Lore – Elementary & Early Intermediate Piano Solo

by Christine Donkin

The 11 amusing solos in this book are ideal for elementary through early intermediate students. These short pieces will bring students to a world of palaces, pirates, witches, wizards & magic. Students will have to use imagination to match the title of each piece. There’s a happy ending at the end of this story / music book. Drawing pictures might help in understanding the piece. Students will have fun playing cross hands & glissando.

LC

MAYFAIR / MONTGOMERY MUSIC PUBLISHING

Let’s Begin

Primer to the Leila Fletcher Piano Course

by Debra Wanless

Most of the songs in this book are in a “pre-reading” style (notes or symbols moving up or down on the page but off of the staff), but the rest of the page is very busy with words in small type sending mixed messages about the intended age target. Starts with good basic concepts and contains many very



Review of Publications

clever and cute songs utilizing mostly the two and three black keys. However, the amount of time and intellect it would take to figure out how to play these black key songs would likely be better spent in learning to read on the staff. The book then progresses to off staff reading with letter names in the note centers and then to reading on the staff (but the songs use only fingers one and five on the right and left hands). I would not purchase this book for a young beginner but would consider it at a discounted price for an older beginner who needed some nice songs to encourage them along prior to being able to read notes on the staff.

SK

Midnight Jazz for early intermediate pianists by Debra Wanless (CDN composer)

(Optional CD or preview the tracks at www.leilafletcher.com.)

Beginning adult students and young people (RCM Grade 1-2) will enjoy this collection of short and easy Jazz, Blues, Boogie, Rags and Swing pieces.

Included are the composer's notes on each piece and a glossary of jazz idioms, musical signs and terms.

NP

A Jazzy day (Easy Piano Solos – In varied styles for the beginning pianist)

by Debra Wanless

These 21 solo pieces are great for recitals, auditions, festivals or just have fun. Blues, Jazz & Boogie Woogie are introduced to the beginning pianist. The pieces are in easy version with some accidentals & simple / compound meter. Glissando & finger snap are used to create special effects. Composer's Notes (brief musical analysis of each song) are included in the beginning of the book. Background info on song titles are explained above each songs. Summary of Jazz styles, dynamic terms, musical signs, tempo markings are explained on specific pages.

LC

SCHAUM PUBLICATIONS, INC.

Gold Star Favorites - Primer Level compiled and arranged by Wesley Schaum

This series includes classical, jazz, patriotic, and folk music. All twelve solos include a brief paragraph of background information. The folk music includes spirituals and the jazz styles include boogie, blues, ragtime, swing and rock. A CD with orchestrated accompaniments is included. Each piece has two tracks: one at performance tempo and the other at practice tempo. Each piece also has an optional duet accompaniment based on the orchestration. The presentation of the music is very clear using large notes making this a well laid out primer book to supplement other courses of study. Guiding fingering is provided. Quite nice!

JR

Unicorn Ride - Piano Solo with Words by Kristeen Polhamus

This is a delightful little piece that stays primarily within an octave. This would be about Introductory to a beginner Grade 1 level. All young pianists

Unicorn Ride - Piano Solo with Words

by Kristeen Polhamus - cont.

enjoy having words to sing while they play and these are cute and very imaginative. The rhythm is straight forward including the use of some eighth notes. The notes are fairly large and easy to read. Dynamic markings and guiding fingering is provided to make this a successful experience for the young pianist!

JR

RCM Examinations News

Mark Saver

The *Mark Saver* is based on feedback provided by the RCM Examinations College of Examiners. Watch for further *Mark Savers* in upcoming issues of *BC Provincial Newsletter*.

Tips for Rudiments Examinations

After every examination session, RCM Examinations receives feedback from members of the College of Examiners on common examination pitfalls which they encounter while marking Rudiments examinations.

Here is a list of tips which may help to better prepare candidates for their examinations.

- Remember that there are no longer CHOICE questions for the Rudiments examinations incorporating elements from both the *Theory Syllabus, 1995 Edition* and the *Theory Syllabus, 2002 Edition*. Please take note of the newer elements and ensure that candidates are prepared to be tested on these elements in their examination. Some of these elements include:
 - New Scales (whole tone, modes and chromatic in Grade 1)
 - The melody writing for the Grade 2 cadence question
- Remind candidates to read the instructions carefully and write what is required. For example:
 - A candidate might use accidentals in their answer when the question asks for a key signature (or vice versa).
 - A candidate might write enharmonic intervals when the question asks for inversions (or vice versa).
 - A candidate might write a G minor scale, when the question asks for G sharp minor.

Be sure to check the next issue of *BC Provincial Newsletter* for more 'Tips for Rudiments Examinations'.

New Syllabi and Series!

Violin Syllabus, 2006 Edition

RCM Examinations is pleased to announce that the new *Violin Syllabus, 2006 Edition* is now available for purchase at better print music retailers.

The *Violin Syllabus, 2006 Edition* will be in effect starting September 2006 at which time the one-year crossover period will begin.

The Woodwind Syllabus is Here!

The new *Woodwind Syllabus, 2006 Edition*, is now available at music stores near you. The *Woodwind Syllabus* contains five disciplines – flute, oboe, clarinet, saxophone and bassoon.

This new syllabus joins the *Brass Syllabus, 2003 Edition* and *Percussion Syllabus*, along with the string syllabi, to complete the orchestral instruments family.

Please note that the *Orchestral Instruments Syllabus, 1999 Reprinting* will no longer be valid for any examinations as of September 1, 2006.

Workshops Coming in October

RCM Examinations is offering two FREE workshops this Fall 2006:

♪ *New Violin Syllabus, 2006 Edition*

Join Marena Smith as she explores the changes to the syllabus and series, listen to her perform some of the brand new selections, and experience a simulated examination for violin. Participants will also be treated to some examination tips and have an opportunity to win a valuable door prize.

North Vancouver:

Date: October 6, 9:30-12:30

RSVP to: Sherry Berge (604) 985-0272

♪ *The New Piano Pedagogy Certificate Program: Exploring the Intermediate & Advanced Levels*

This workshop is a follow-up to the 2005 workshops on the Elementary Level, and will explore the Intermediate and Advanced Piano Pedagogy Certificate requirements. Join Peteris Zarins, Chief Examiner Training & Development, and learn ways to rejuvenate your teaching techniques, and how to encourage your young and new teachers to integrate the RCM examination curriculum into their studios.

Abbotsford:

Date: September 28, 9:30-12:30

RSVP to: Dina Pollock

(604) 859-6333 or dina_pollock@telus.net

Vancouver:

Date: September 29, 9:30-12:30

RSVP to: Marilyn Glazer

(604) 733-5531

Victoria:

Date: October 2, 9:30-12:30

RSVP to: Lynda Simms McCliggott

(250) 479-1633 or mclynda33@hotmail.com

(Watch for updates or changes on our website - www.rcmexaminations.org)

Review of Publications

Musical Moods

Piano Solos for Level 5

by Myra Brooks-Turner

This book provides a good variety of traditional pieces, such as “Aura Lee”, “Danny Boy”, and “Loch Lomond”, in addition to a few hymns and the catchy “Mary Had a Jazzy Lamb”. Her arrangements encompass a variety of styles, including jazz and hymn style playing. Even her original compositions in this book include folk tunes “hidden” in the middle. The companion CD includes complete performances, which should prove inspirational to the early intermediate learner. Lovely music!

CH

Fingers Chasing Fingers

by Frank Levin

A relatively inexpensive piece of music (it states \$2.50) on the back that would be useful for a quick study for an upper intermediate student. The piece is repetitive but could be used as a good demonstration of question and answer composition technique. Also a good technical exercise to assist students in becoming more comfortable in playing in and amongst the black and white keys as the piece is in E flat major and many of the eighth note passages center around the tonic triad. I would purchase this piece of music at a discounted price for quick study or technical exercise practice but would not use it as a repertoire piece.

SK

VIOLIN

THE FREDERICK HARRIS MUSIC CO. LTD.

The Violin Syllabus 2006 Edition
The New Violin Series, Third Edition
Repertoire - Technique - Orchestral Excerpts

I recently received a copy of the new RCM violin syllabus, accompanying repertoire and technique books, and was asked to review them. Let me begin by saying I have serious reservations about RCM exams as too often I see students and teachers focused on passing the next exam and not on learning how to play the violin to the student’s full potential.

The new edition of the technique book has been expanded with several more etudes added at each grade level. I have reservations as to whether this is beneficial or not. I wonder if this will lead teachers to treat the technique book as a method book to learn proper violin technique. If the student is preparing Kreutzer No 15 for the grade 8 exam one would hope that the student is not playing only from the RCM book but has the Kreutzer etude book and is working systematically through numbers 1 – 14 and that these have been thoroughly studied and mastered (OK, maybe not number 1). Kreutzer wrote these etudes in a logical progression with each etude developing primary techniques and expanding progressively into more sophisticated areas. The same can be said about Wohlfahrt op 45 at an earlier stage. Rather than carefully thought-out series of progressively more complex etudes, the RCM technique books are a collection of similarly difficult etudes grouped together into grades.

Let me also comment about an etude from an earlier grade. In the grade 2 exam it is suggested that Wohlfahrt op 24 no 8 could be used. Wohlfahrt no 8 is a great etude for students concerned with vibrato, bow speed, contact point and phrasing, but students must also have a long enough bow with which to do this! I find that my grade 2 level students are so young and have such small instruments and short bows that playing at the marked tempo and bowing leads to a terrible tone and misses the whole point of the etude. Considering that it is number 8 and assuming that number 1-7 have already been mastered, this is an etude designed for a much more sophisticated student than a grade 2 level. Both Suzuki and Wohlfahrt got it right when they realized that the ►

Review of Publications

The Violin Syllabus 2006 Edition

The New Violin Series, Third Edition - cont.
beginning level student is much more successful playing rapidly repeated shorter bow strokes.

When I realized that the RCM was coming out with a new syllabus, I was hoping that some changes in the choice of scales would be included. Unfortunately, I discovered this wasn't the case. My biggest concern is the scale requirements in grades 1 to 5. I feel that there is an over emphasis of the minor mode and a few unfortunate choices of keys. I find the time and energy to convey both forms of the minor mode to my young students an unprofitable use of resources. Does the student really gain a proportionate amount of relevant knowledge from the amount of energy required to learn both forms of the minor mode or could this time and energy be better spent learning something else? I think the same argument could also be made about A flat major and g sharp minor in grade 4. How much time, energy, motivation, and joy is expended (wasted) on learning these scales? Perhaps scales like these and the harmonic minor form (or melodic if you so choose) should be saved for the higher grades where student are more academically oriented to benefit from these exercises. Rarely are all of these scales played well at a young age and it would be better to develop a greater proficiency at more common scales. My final comment regarding the scales is that the choice of fingering for the two octave scales is unfortunate. From B flat on (i.e. B, C, C#), all scales should start on the 2nd finger and work through the positions as in the Galamian style of three octave scales. This makes learning the scales much easier and reinforces the idea that scales are patterns to be programmed into our muscle memory. It makes the transition to three octaves scales easier since this is the pattern we follow there.

The repertoire books have essentially stayed the same with additions of new concertos for each grade. Unfortunately the books are still published as hard cover for the piano part and soft cover for the violin part. I fail to see the logic in this as the violin part gets used far more than the piano part.

The Barbara Barber books Solos for Young Violinists are published as hard cover for both which makes a lot more sense to me. Again the RCM repertoire books are a collection of similar level pieces and not a method. Having said that, they are a good source of interesting pieces, and when well chosen, can augment a student's exposure to different styles, especially contemporary Canadian composers.

There are few significant changes in the new syllabus. One very positive addition is a new orchestral excerpt book which will prove to be very helpful, not only for exam preparation, but also as a reference for youth orchestra auditions and sight-reading practice. Overall the RCM graded material has been a valuable contribution to music education in Canada. A review of the approach to technique, especially in the beginning levels, could make this contribution even stronger.

JM

WOODWIND

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Woodwind Syllabus 2006 Edition

Flute - Oboe - Clarinet - Saxophone - Bassoon

I have been waiting for this new syllabus for the last few years - thank goodness that its finally here. I should mention that I'm only reviewing the flute material.

- They have added a Grade 1
- Changed marks for Studies and technical tests from Grade 8 and up
- Changed the MM speeds on technical tests in some grades (Flute had a huge difference in Grade 6 to Grade 8)
- Have replaced the melodic minor scales in Grade 2,4,6 with harmonic minor, both are still needed for Grade 8
- Added Chromatic scales in Grade 2

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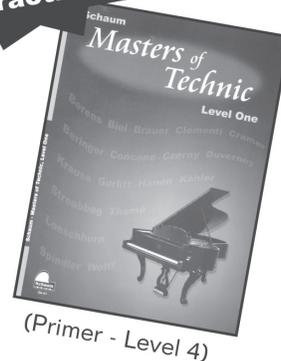
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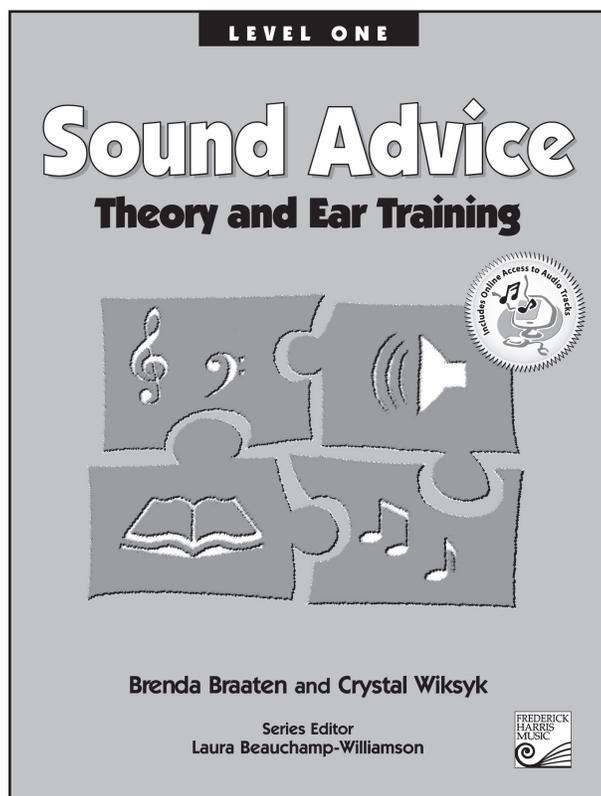
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by Brenda Braaten and Crystal Wiksyk

Edited by Laura Beauchamp-Williamson



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Review of Publications

Woodwind Syllabus 2006 Edition - cont.

- Included Pentatonic scale in Grade 4
- Double and triple tonguing scales in Grade 6
- Whole tone scales are added in Grade 8
- Augmented 5ths arpeggios have been deleted
- Orchestral studies are introduced in Grade 2

Repertoire

There are many new pieces added to the lists.

Canadian content - Popular pieces - New studies.

It's about time we have some new choices.

DP

THEORY

WATERLOO MUSIC

Lawless Rhythm Workbook I and II

by Debra Wanless

In playing music and especially in studying Rudiments, rhythm is often a source of difficulty for students. These workbooks deal with the rhythm requirements of Gr. 1 and 2 Rudiments respectively in careful detail. Where a book addressing the complete Rudiments course might spend 10 pages on rhythm – these books give explanation and many useful exercises in 44 pages (Bk1) and 48 pages (Bk 2). A most worthwhile addition for the rhythmically challenged!

JJ

Lawless Elementary Harmony & Melody Writing by Debra Wanless

This workbook addresses the requirements of the latest RCM harmony addition – the Introductory Harmony as well as Conservatory Canada Theory IV. It is coil-bound and nicely laid out. Both the explanations and the exercises are easily readable. Unfortunately, it is in an 'oversize' format of 9 x

12 inches which does not easily fit into a standard binder. Melody writing is thoroughly addressed with many helpful pointers. Exercises on non-chord notes clarify that aspect well. Dominant sevenths and inversions are covered thoroughly. There is a much greater emphasis on cadences than on chord progression and writing in chorale style. The section on dance forms is very brief with only one example and two exercises. No analysis exercises are given. More exercises in writing SATB, expansion of dance types and a section on analysis would improve this book.

JJ

REFERENCE MATERIAL

Bach's Well-Tempered Clavier

An Exploration of the 48 Preludes and Fugues

by Marjorie Wornell Engels

www.mcfarlandpub.com - (800-253-218)

Anyone who plays, studies or teaches Bach's Well-Tempered Clavier should RUN – not walk – run to their nearest music store and buy this book! In 200 pages Ms. Engels gives us a view of the Baroque mindset as well as comments on each individual prelude and fugue in the set of 48. The 'Affect' or characteristic of each key and corresponding emotional dimension is discussed with examples given of other works, both instrumental and vocal by Bach in the same key. Symbolism, melodic and rhythmic motifs, thematic and rhythmic links between a prelude and its fugue as well as between the prelude and fugue in the same key in both books give deep insight into this standby of the pianist's repertoire. Last but not least there is an exhaustive 6 page index allowing easy reference to any composers or works mentioned. This is a gem!

JJ



Farewell to Carol Shinkewski - cont.

Continued from page 1

“festival time” as the normal use of the dining room table was prohibited until Carol had examined, adjusted, arranged and finally almost memorized the 1000 plus piano entries. One thing is for sure, Carol’s method really worked and she has generously passed along her methodology to **Carol Fyffe** to continue this important role for the branch.

As many of you know, Carol performed many hours of service for the Provincial BCRMTA as well, rising to the position of Provincial President from 1996 to 2000 and CFMTA National Delegate from 1997 to 2002. During her term as President, Carol was responsible for initiating the BCRMTA Liability Insurance program and the 25 year Membership Awards plus she assisted in the establishment of BC High School credits. Carol’s leadership skills shone brightly during these years as she worked to make the BCRMTA more recognizable and professional.

Perhaps gleaned from her Saskatchewan upbringing, Carol loved to provide hospitality to all and naturally she loved to be involved with Conventions, both provincially and nationally. She assisted with the 1980 Provincial Workshop in Surrey, the 1985 National Convention in Vancouver, the 1996 Encore Convention in Surrey and her crowning glory, the 2001 National Convention where she served as Convenor for a memorable event at the Grand Hotel in Kelowna. There she received the well-deserved honor of being made an Honorary Life Member of BCRMTA, joining the ranks of Mary Adamson, Meryl Shether, Helen Dahlstrom, Murray Adaskin, Robin Wood, Winifred Scott Wood and Ernst Schneider. But Carol wasn’t yet finished with Conventions and the fun continued in Nanaimo in 2002 where Carol’s talent for acting and singing landed her a role as one of the beautiful mermaids from South Fraser -- long blond wig and all!



Carol had one more important project to complete - the BCRMTA Variety Club Project from 2002 - 2005 which successfully raised over \$30,000 for the Children’s Charity Sunshine Coach Project and fulfilled Carol’s dream of having BC music students involved in a worthwhile endeavor - kids helping kids.

Most recently, Carol generously consented to come out of “retirement” and lead a “Special Review Committee” which prepared a new policy and procedures document for the smooth running of the South Fraser Branch. The branch is especially grateful for this.

In the words of Esther *“Carol was leading the first meeting I attended in 1986 and she’s always just ‘been there’. When I needed help or advise, especially during my recent term as branch President, Carol was a valuable resource for me. I could always turn to her with questions and ask for her perspective based on her many years of experience in so many capacities. Carol also did countless ‘little things’ like bringing her coffee pot to every meeting and helping at branch events by washing dishes, bringing goodies, filling in as MC and contributing to the Festival Scholarship Fund. Carol also demonstrated great commitment to her many students.*

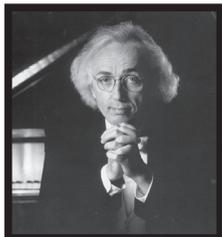
During the annual Festival, hardly a day went by that she wasn’t sitting in on festival classes, for hours on end, cheering her students on with her presence.”

At the conclusion of her speech, Esther presented flowers to Carol on behalf of the members and then introduced **Marlene Hagan**, who presented Carol with a unique and beautiful “Memory Book”. Marlene spent several months preparing this book, which includes year by year excerpts from the Branch minutes going back 30 years, showing Carol’s participation. The book contains a series of wonderful photos and a variety of memorabilia, as well as a space for photos from her “Farewell” ►

The Vancouver Chopin Society 2006-2007 concert season

The **VCS** presents artists well respected for their interpretations of works by various composers with particular emphasis on Chopin's music. We introduce Canadian and International artists including prominent musicians as well as rising talents. We try to present a varied and well-balanced repertoire. For example, in the 2006-2007 season, **Pascal Rogé**, the celebrated French pianist, will present a program outlining the influence Chopin had on French composers including Debussy, Faure, Ravel and Poulenc. **Nikolai Demidenko** will perform the rarely played Rondos of Chopin, while **Burashko** will include the four Chopin Impromptus and a work by Cage.

We invite our audiences to come and join us in these discoveries and adventures. For the benefit of the community we continue to maintain modest subscription and ticket prices. This is possible because we do not have employees. Volunteers run the whole organization. We will continue our tradition of holding a reception following the concert, to which the whole audience is invited. It is a great opportunity to meet the artist.

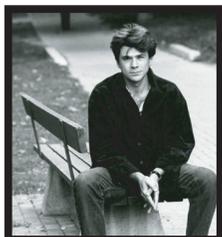


Concert 1 - André Laplante, Saturday, October 28, 2006 - 8 PM (Magee)

After André Laplante's unforgettable performance in 2004, we could only invite him back. One critic called his performance "Music-making of which memories are made". Over the last decade, André Laplante has firmly established himself as one of the great romantic virtuosos of our times. Critics have compared him with Ashkenazy, Horowitz and Rudolph Serkin, placing him in the elite circle of virtuoso pianists who do not hesitate to take risks.

Programme:

Haydn - Sonata in D major hob.16/37
Schumann - Papillons
Chopin - Nocturne No. 19 in E minor
Polonaise in F-sharp minor Op. 44
Intermission
Liszt - Sonata in B minor



Concert 2 - Andrew Burashko, Saturday, November 25, 2006 - 8 PM (VAM)

Since his brilliant debut with the Toronto Symphony at the age of 17 under the baton of Sir Andrew Davis, Andrew Burashko has established himself as one of the most sought after soloists in Canada. Born in Moscow into a family of musicians, Andrew Burashko began his studies with Marina Geringas at Toronto's Royal Conservatory of Music. He later studied with Kum Sing Lee in Vancouver, Leon Fleisher and Marek Jablonski in Toronto, and Bella Davidovich in New York City.

Programme:

Schumann - Arabesque
Chopin - 4 Impromptus
Ballade No. 1 in G minor
Intermission
Cage - In a Landscape (1948)
Prokofiev - Sonata No. 6



Concert 3 - Pascal Rogé, Wednesday, March 7, 2007 - 8 PM (Magee)

Pascal Rogé's performances around the world establish him as one of the greatest pianists of our times. As an ambassador of 20th. century French repertoire, he has no peers. Born in Paris, Mr. Rogé became an exclusive Decca artist when he was 17. He has won many prestigious awards including two Gramophone Awards, a Grand Prix du Disque and an Edison Award for his interpretations of the concerti of Ravel and Saint-Saëns. His Satie recording Piano Dreams was transformed into a Platinum Disc.

Programme:

Chopin, Faure, Poulenc, Ravel, Debussy



Concert 4 - Nikolai Demidenko, Saturday, April 21, 2007 - 8 PM (VAM)

Nikolai Demidenko, who studied at the Moscow Conservatoire with Dmitri Bashkirov, makes his Vancouver debut. A medallist in the 1976 Concours International de Montreal and 1978 Tchaikovsky International Competition, he made his British debut in 1985 with the Moscow Radio Symphony Orchestra. Since 1990 he has been resident in the UK where he holds a visiting professorship at the University of Surrey. He also plays regularly in the Great Performers series at the Barbican Concert Hall and in autumn 2006 he returns to the International Piano Series at London's South Bank Centre.

Programme:

Chopin - Polonaise Fantaisie Op. 61
2 Rondos: Op. 1 in C minor
Op. 16 in E flat major
Andante Spianato & Grand
Polonaise Op. 22
Intermission
Schumann - Sonata in F sharp minor

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Concert 2 and 4: The Vancouver Academy of Music, 1270 Chestnut Street, Vancouver

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Farewell to Carol Shinkewski - cont.

event. It is a fitting tribute for someone who has contributed so much to our branch's musical life.

Then it was party time, another thing that Carol is very good at! A delicious catered luncheon was enjoyed by all. The event was topped off by a beautiful cake that was specially baked and decorated in honour of Carol by super-talented member, **Paulette Nielsen**. It not only looked

beautiful - it tasted delicious!

Although the branch will miss Carol at the meetings, she assured us that she will often hop over the Rockies for a visit. She plans to take a break from cold and snowy Saskatchewan to visit in February - just in time for the cherry blossoms and, of course, the Festival!



How to Win at Music Festival - An open letter to students.

by Peter Jancewicz

To: Stuart Dent

From: P. N. O'Teacher

Re: Music Festival

Dear Stu,

It's been a pretty good year so far. You've practiced fairly well, although I have to admit that more would be better. But there were those times where you didn't fix an easy rhythm, or correct that obviously wrong note, or lift your foot off the pedal and clean up the sound... Then there was that eight week stretch where you pinned your ears back like a stubborn mule and refused to memorize. I can still hear the plaintive mosquito-like whine in your voice: "But it's haaaaaarrrrrrd..." And how many times did I have to remind you to practice slowly? When you finally got around to it, you acted as if you'd made the discovery of the century and said, "Hey, Mr. P., that slow practice stuff really works." I developed a slight headache on that day, as I recall. And now you've got me whining... dang it! I'd hoped to avoid that... But all in all, not too bad a term. And now it's time to talk about music festival.

So you want to win, huh? OK, that's pretty normal. Everyone likes to win... the praise, the glory... the cash! And the envious looks of other students as you proudly stride to the front of the room and pick up your certificate? Sweeeet!

Now Stu, you're a pretty talented and smart kid, but you seem to think that your talent will automatically earn you a first place certificate, no matter how unprepared you are. Let me tell you... this is not so. While adjudicators fully appreciate talent, they first look for well-prepared pianists. Talent is icing on the cake. Here are a few things they listen for. If you get them all, then and only then, do you stand a chance of winning.

First, you need to master three basic things: right notes, right rhythm, and flow. I would do that as soon as possible, if I were you. There is no excuse for learning wrong notes or rhythm. To do that is like writing a math exam with all the answers in front of you and still making mistakes. Ooops... Learned wrong notes or rhythm tells the adjudicator that you are careless. This is not considered a good thing, no matter how talented you are. Even if you get all the right notes and rhythm, but your playing contains all sorts of little hiccups, stammers and stumbles, this means you haven't practiced properly or enough. Can you imagine if you bought a CD of your favourite band, and every song contained a



How to Win at Music Festival - An open letter to students - Cont.

bunch of little slips, mistakes, and booboos? What would you think? What will the adjudicator think if you play like that? Let me tell you, Stu... they get irritated. And they get irritated because that kind of playing is usually an indication that you have not practiced properly or enough. In other words, you are unprepared. There are many ways to impress an adjudicator. Annoying them with an unprepared performance is not one.

Once you have notes, rhythm and flow comfortably under your fingers, it is time to turn it into a piece of music. No, Stu, I know what you're thinking, but it's not music yet. It's just notes. It's like the ingredients for a recipe. A sack of flour, a pound of butter, a kilo of sugar and a dozen eggs simply lying on the kitchen counter does not make a cake, if you catch my drift. Musical playing requires contrast, colour, expression, and you can do this by paying attention to and mastering a few things. Dynamics and articulation provide contrast in the sound. Loud, soft, staccato, legato, and all points in between make your playing more colourful.

A famous pianist, Artur Rubinstein, called the pedal the "soul of the piano". Good pedaling adds magic to your playing. Poor pedaling muddies any magic that may be there. Your playing must be balanced and voiced, so the audience can clearly hear the melody... and the bass line... and the accompaniment all at the same time. It's like depth in a painting, where you can clearly see the subject of the painting as well as things in the background. Musicians call it "transparency". Good phrasing, shaping and breathing properly, makes it possible for audiences and adjudicators to understand your performance. Poorly phrased music is like a run on sentence without punctuation. And no life. It's difficult to understand, and people (that includes adjudicators!) will lose interest. So again, you have to ask yourself: is causing the adjudicator and audience to doze off an effective tactic in your quest to win? I think not.

OK, Stu... let's say you've gotten to this point. The notes and rhythm flow. Your playing abounds with delightful contrast, elegant and eloquent

phrasing, soulful pedal, and is as transparent as a fishbowl... is that it? Well... it's pretty good, but you're not quite there yet. What adjudicators look for, **once the basics have been mastered**, is imagination, creativity, and artistry. This is present when the audience feels something from your playing other than: "boy, is he getting it right...". They want... no, Stu, they need excitement, joy, melancholy, laughter, unbearable sadness, delight... all sorts of different feelings. You need to make their feet tap... they want to be inspired to dance in their seats. When you carry the audience off to a different place and tell them a story, this is inspired playing. And this is what adjudicators want to hear. Unfortunately, this is something that is difficult to practice, and it will certainly not appear in your playing if you have not mastered the basics. But, **if you are well prepared**, and you wait quietly while practicing, it will probably come. You are like a great nature photographer patiently waiting for that cute little bear cub to timidly poke his head out of the den for the first time. Like the cub, inspiration is a shy thing, and if you startle it or try to force it, it runs. It's well worth the wait, though, because you feel fantastic when it is happening. You are alive! Never mind the adjudicator and audience! You, Stu, are alive! But this inspiration is what audiences and adjudicators alike wait for and love to hear! And because it is so rare, it is extremely valuable. This is what really makes audiences and adjudicators listen. Be prepared. Be inspired.

To be well prepared and inspired, your best tool is slow, concentrated, aware practice. I know, I know, it sounds boring. But, if you practice slowly and well, you will be able to play quickly and well sooner! Really! You remember, Stu, that I always tell you to pay attention to how it feels and how it sounds? Well, you can be aware of much more when you go slowly. It's like taking a tour – you will see and hear and smell and taste much more when you walk than if you take a bus. This allows you to fix all sorts of stuff, and allows your playing to be comfortable and effortless. Good practice paves the way for inspiration. So, practice slowly, be ►

How to Win at Music Festival

An open letter to students - Cont.

well-prepared, and make room for inspiration.

Once you get to this point, you are in a strong position to win your class. Yeah! Finally! Glory, praise... buckets of cash! But let me make one final point, Stu. In my opinion, the only meaningful competition you have in music festival is not with your fellow competitors; it is with yourself. Even if you place first, the glory, praise and even cash will be forgotten in a couple of weeks. Here today, gone tomorrow. But if you can overcome the things in yourself that prevent you from playing well: the difficulties that you face, the temptation of the TV, the sinking feeling that you will never get it, the annoying stiffness in your hand when you play that arpeggio... if you can overcome these things, then you win, whether or not you place first. That is a function of how well you practice. And that stays with you forever. And you did it yourself... not me, not your parents, not the adjudicator.

You did it, Stu.

So, in closing, I sincerely hope that you win at music festival, whether or not you place first.

You have my best wishes. Good luck.

Your faithful servant,

P. N. O'Teacher

Peter Jancewicz is a pianist, composer, writer, adjudicator and teacher. He holds a Masters Degree in piano performance from McGill University and a Doctor of Music Degree from the University of Alberta. Teachers have included Kenneth Woodman, Charles Reiner, and Helmut Brauss. His piano music is published by Alfred and Alberta Keys. His most recent publication is a Christmas duet, "Deck Those Funky Halls" from Alberta Keys and is now available. He is a regular contributor to Clavier, and his articles have appeared in various newsletters across Canada. He teaches at Mount Royal College Conservatory in Calgary, Alberta.



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